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mediate opportunity to visit Mexico, and suggests that some patriotic Pan-American would do "a very great service by instituting a 'Prix de Mexico' to offset and counterbalance the Prix de Rome." Of the planning of ancient cities in Mexico as well as of their upbuilding Mr. Schuyler has much that is interesting to say.

In the September number of *The Century Magazine* reproductions are given of two of a series of eight mural decorations painted by Robert Winthrop Chandler for the country house of Mr. Harry Payne Whitney. In an accompanying note is told how these were produced, coat upon coat of black paint being overlaid until an enamel surface was secured on which the designs were embossed and painted in a medium composed of aluminum, silver and Chinese white. The general effect is said to be that of the Savonnerie tapestries of the seventeenth century at Passy. The designs include many figures and represent quite animated scenes.

"The Field of Art" in *Scribner's Magazine* is devoted, in the September number, to an article by Frank Weitenkampf, Curator of the Department of Prints of the New York Public Library, on American Painter-Etchers in which is noted the revival of interest in this branch of art and the excellence of the work now being produced by a number of young American artists.

The leading article in the *International Studio* is by George Leland Hunter on "Tapestries in America." Mention is made of works produced in this country as well as of famous examples imported.

BOOK REVIEWS

HOMER MARTIN, POET IN LANDSCAPE, BY FRANK JEWETT MATHER, Jr. Privately printed by Frederic Fairfield Sherman. Price \$12.50.

This admirable monograph, by Frank Jewett Mather, Jr., of which only two hundred and fifty copies have been printed, is a real contribution to the history of American art. Beginning with Whistler's whimsical introduction—"Gen-

tleman, this is Homer Martin. He doesn't look as if he were, but he is"—Mr. Mather sketches what he, himself, calls a shadow-picture of the man whose wit was as brilliant as his art was distinguished and whose friendship was regarded as "a patent of nobility" by men of mark. The narrative of Martin's life which follows is sad and at the same time inspiring for with the hardships was born courage and out of the weakness came strength. It is, moreover, from first to last a chronicle of noble friendships. In the last pathetic days it was these which lightened the shadows. Homer Martin was essentially a poet-painter and Mr. Mather makes a strong and rational plea for the estimate of the merit of his work being based upon the emotion it evokes rather than upon its technique. He says, "There is abroad an ultra-romantic assumption that we are always bound to accept the point of view of the artist, but perfectly at liberty to object to his technique. Precisely the reverse is the case. His point of view having all sorts of general and vital implications, we are entirely free to accept or reject, being bound merely to understand it, while the particular rhetoric of his expression, being idiosyncratic and necessary, we must accept, and the less we bother about it the better. To do otherwise is to miss the whole point." With regard to his own personal viewpoint the writer frankly states that while "for variety, copiousness and vitality, Inness, Winslow Homer and perhaps Wyant are Martin's superiors, coming nearer to meeting the usual notion of the great painter," yet he would sacrifice all their works if he might keep the "Manor House" or "Adirondack Scenery." Oddly enough Martin's appreciation during his life as well as since his death has come chiefly from men outside his profession. "Saving only La Farge and Vedder," Mr. Mather says, "I have never heard a painter speak in unreserved praise of Martin's work." He points out, furthermore, that from the first Martin had "about all the support that an artist had the right to expect from contemporary

criticism," and that it availed him nothing, which he, himself, admits is rather humiliating to the critics. To show the rise in value of Homer Martin's work Mr. Mather tells of the sale of "Westchester Hills" two years after the artist's death for \$1,000, a much larger price than that for which it had been held, and of its subsequent purchase in 1902 for \$5,300. It was this enormous rise in value which brought forth almost immediately the large crop of spurious Martins of which much has been heard and unluckily seen. Mr. Mather's style is graceful and his manner sympathetic, he enters fully into the spirit of the painter and is never didactic, his conclusions are the result of serious thought based upon real conviction. Both as a biography and a critical work this book has unusual interest and value. While very simply bound the volume is admirably printed and finely illustrated, with fifteen reproductions of Martin's works—one, "The Harp of the Winds," which is used as a frontispiece, being in color.

ILLUSTRATIONS OF DESIGN, Based on Notes of Line as Used by the Craftsmen of India. BY LOCKWOOD DE FOREST, Ginn & Company, Boston, New York, Chicago, London, Publishers. Price \$2.00.

Ginn and Company are best known as publishers of text-books, but this paradoxically is a book without text. In a biflex binder fifty plates illustrating notes or units of design used by Eastern craftsmen are put together to make a book, which with its removable pages will prove of practical use to teachers as well as students of the manual arts. The designs have been carefully selected by Mr. Lockwood de Forest who, himself, supplies a short explanatory introduction. For forty years Mr. de Forest has been studying art in its different phases and for much of this time he has been in close touch with the Oriental workmen of India and Damascus. The result of his study has been the conclusion that design should appeal directly to our minds through our eyes, that we must see first and think afterwards and that we must learn the notes of line and

color, just as we learn the notes in music, before we can compose with them. Some of these notes this volume supplies, each on a large enough scale to be clearly seen and all with sufficient flexibility to permit wide adaptation. This is a definite step toward visional instruction and toward a teaching of art which will certainly meet with the approval both of the artists and trained educators. The cover of the binder, a coarse red cloth, lettered in orange, with a poor reproduction of a good design inset as a panel, must be confessed to prejudice the casual observer, but once opened the offense of its ugliness and ill-feeling is forgiven and forgotten. The illustrations in every respect are well chosen and fine.

THE VILLAGE HOMES OF ENGLAND. Text and Illustrations BY SYDNEY R. JONES, with some additional Drawings in Color by Wilfred Ball, R.E. and John Fullwood, R.B.A. Edited by Charles Holme. John Lane Company, New York and London, Publishers. Price \$2.50 net, postage 25 cents.

There is something very picturesque about the village homes of England of which this volume treats quite exhaustively. Unfortunately they are gradually disappearing having belonged to an era which is now long past. It was well therefore before it was too late to collect data concerning them which would stand as a record of that which was best in their design and workmanship. For one thing these cottages were logical. For their construction the material which was indigenous to the place was used, and in every respect they were planned to meet an immediate need. For these reasons the treatment of the brick work, the use of timber, plaster and stone is interesting and instructive. Elaborate drawings are given as illustrations both of the cottages as they appeared in their environment and of details showing construction. There are also notes on cottage furniture and a brief essay on cottage gardens which will be found of interest. To architects and those who are building country houses this book commends itself.